1942.9.29 (625)

## Portrait of a Gentleman

1650/1652 Oil on canvas, 114 x 85 (45 x 33½) Widener Collection

**Technical Notes:** The original support is a loosely woven, plain-weave fabric of medium weight, with the original tacking margins trimmed. A non-original 2.5 cm wide fabric strip was attached to the top edge at an unknown date. Prior to the attachment of the extension, approximately 2.5 cm of the painting surface along all four sides was turned over the stretcher edges to form a tacking margin. Regularly spaced damages, presumably former tacking holes, are visible in the x-radiograph along all four edges. Prior to acquisition, the painted edges were restored to the picture plane, and the original support and extension lined. Slight cusping is visible along the top, bottom, and left sides, but absent on the right.

A thin, smooth, white ground layer is visible through the thinly painted background. Fluid paint was applied over thin washes in distinct brushstrokes blended wet into wet. Several pentimenti are visible. The hat was reworked several times to a narrower form, and the proper right index finger was raised and repositioned. The upper edge of the proper right shoulder, arm, and collar were initially higher. Light highlights in the sitter's proper left shoulder were also painted out by the artist

In addition to the edge damages, small- to moderate-sized losses of paint and ground are scattered throughout the costume, background, and proper right hand. The thin background and dark costume are extensively abraded, with slight abrasion to the face. Conservation treatment was carried out in 1984–1985 to remove later repaints and a discolored varnish.

**Provenance:** Probably bequeathed by Lord Frederick Campbell [d. 1816] to William Pitt, 1st Earl Amherst [1773–1857], Montreal, Sevenoaks, Kent; by inheritance to William Pitt, 2nd Earl Amherst [1805–1886]; by inheritance to William Archer, 3rd Earl Amherst [1836–1910]; by inheritance to Hugh, 4th Earl Amherst [1856–1927]; (Sedelmeyer Gallery, Paris, in 1911): Peter A. B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park.

**Exhibited:** Winter Exhibition, Royal Academy of Arts, London, 1894, no. 81 and Winter Exhibition, 1910, no. 89. 100 Paintings by Old Masters, Sedelmeyer Gallery, Paris, 1911, no. 11. Washington 1989b, no. 71.

THIS IMPOSING middle-aged gentleman is depicted in a three-quarter-length pose with his right shoulder turned slightly toward the viewer and his left arm akimbo. His shoulder-length, wavy brown hair falls on either side of his face from under a black hat with a moderately wide brim. A black cape at his back that encompasses his shoulders and arms is gently pulled forward with the right hand. Three fingers of

a glove he is holding are visible below his left hand.

The dates 1650/1652 generally suggested for the Washington painting seem probable, although as Slive has cautioned, "[documentary] evidence to establish a firm chronology for the last period of Hals' life is meager." Part of the difficulty in dating Hals' portraits is that he frequently returned to earlier conventions for his poses. He had used the energetic pose of this gentleman, for example, as early as 1625 in his portrait of Jacob Petersz. Olycan (Mauritshuis. The Hague). Nevertheless, the style of the costume, the broad brushwork used to articulate it, and the bold silhouette of the figure against the gray background are consistent with other works generally dated to the early 1650s. The features are modeled with broad, bold strokes that have great strength and surety. The closest equivalent among Hals' paintings is the equally impressive *Portrait of a* Man (Metropolitan Museum of Art, New York) that Slive also dates to this same period.

The identity of the sitter is not known, but his fashionable attire and dignified bearing indicate that he was a person of some means. Not unreasonably, the title given to the picture in the nineteenth century was Portrait of a Burgomaster. Quite possibly, although not necessarily, he was part of a pair. Valentiner suggested that the pendant might be the Portrait of a Woman in the Louvre, Paris. Although the dimensions of the Louvre painting are smaller, there is technical evidence that the Portrait of a Gentleman was once on a stretcher whose dimensions were identical to that of the Louvre portrait. Nevertheless, sufficient reasons exist to reject Valentiner's proposal. Slive rightly argued against it on grounds of date (he dates the woman about 1648-1650 and the Washington portrait about 1650–1652) and composition (the woman is comparatively small in the picture). To these objections, one could also add costume, for the woman's clothes are unacceptably conservative for a mate to this dashing gentleman.

A number of pentimenti are visible in the background area around the figure, particularly near the hat, as Hals altered its shape more than once. The hat now has a narrower brim. These alterations are presently visible because the background, and, indeed, much of the black jacket and cape, are somewhat abraded. The face and hands, however, are in excellent condition. Damages exist along all four edges of the painting as a result of its having once been placed on a smaller stretcher. At that point the image was about one inch smaller along both sides and the bottom, and two inches smaller along the top edge. At the time of this reduction a strip may have been cut off the top. In any event, during a later



Frans Hals, Portrait of a Gentleman, 1942.9.29

restoration the canvas was restored to its present large stretcher and a strip 2.5 cm in width was added to the top to provide some space between the hat and the top edge of the painting area.

## Notes

- 1. According to HdG 1907–1927, 3: 294, bequeathed by Lord Frederick Campbell to an ancestor of Earl Amherst. According to notes of Edith Standen, Widener's secretary for art, in NGA curatorial files, the painting was bequeathed about 1820 by Lord Frederick Campbell to Lord Amherst. Getty Provenance Index identified this ancestor of Earl Amherst as William Pitt.
- 2. Although the ownership of the 2nd and 3rd Earl Amherst cannot be documented, Sedelmeyer 1911, no. 11, lists the work as from the collection of Lord Amherst, in whose family it had been for nearly one hundred years. Transcript of bill of sale (in NGA curatorial files) from Sedelmeyer Gallery to Widener repeats this information.
  - 3. Slive 1970–1974, 1: 182.
- 4. Mauritshuis 1977, 103, no. 459 repro.; Slive 1970–1974, 3: no. 32.
- 5. Inv. no. 91.26.9; Slive 1970–1974, 2: no. pl. 298, 3: no. 190.
- 6. Inv. no. M.I.927, 108 x 80 cm; Valentiner 1921a, 320; Slive 1970–1974, 2: pls. 252, 254; 3: no. 171.

## References

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1907–1927 HdG, 3 (1910): 84, no. 294.
1909 London: no. 9, repro.
1909 Moes: 107, no. 162.
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1910 "New Prints": 237-238.
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1911 Paris: no. 11.

1913-1916 Widener, 1 (1913): unpaginated, no. 16, repro.

1914 Bode and Binder: 2: 66, no. 247, pl. 156 (also English ed., 2: 19, no. 247, pl. 156).

1921a Valentiner: 320, 242 repro. (also 1923 rev. ed.: 321, repro. 256).

1923 Widener: unpaginated, repro. opp.

1930 Dülberg: 194, 198, repro. 196.

1931 Widener: 84, repro. 85.

1932 Hind: 89, pl. 64.

1935 Tietze: 336, 164 repro. (also 1939 English ed., New York).

Valentiner: unpaginated, no. 97, repro.

1938 Waldmann: 335-343.

1942 Widener: 5, no. 625.

1948 Widener: 50, no. 625, repro.

1963 Walker: 337, repro. 312.

1965 NGA: 66, no. 625.

1968 NGA: 170, no. 625, repro. 58.

1970–1974 Slive, 2 (1970): pl. 302; 3 (1974): 88, 99, cat. no. 191.

1972 Grimm: 110-111, 155, 205, no. 145, figs. 163, 167. 1974 Montagni: 106, no. 183 repro. (also 1976 French ed.).

1975 NGA: 170-171, no. 625, repro.

1976 Walker: 268–269, no. 355, color repro.

1985 NGA: 197 repro.

1986 Sutton: 309.

1989b Washington: no. 71.

1989 Grimm: 189, fig. 69, 194-195, 289, no. 135, repro.

## Adriaen Hanneman

c. 1603/1604-1671

ADRIAEN HANNEMAN was born in The Hague in either 1603 or 1604. In 1619, he became a pupil of The Hague portrait painter Anthony van Ravesteyn the Younger (before 1580-1669), and from this point on was exclusively a portraitist.

In 1626, Hanneman went to England, where he lived and worked until 1638. In 1630, he married an Englishwoman named Elizabeth Wilson, the first of three marriages, none of which seems to have produced any children. A crucial event in Hanneman's career was the arrival of Anthony van Dyck in London in 1632. Van Dyck's style had a lasting effect on Hanneman, who was described by Cornelis de Bie in 1661 as a counterfeiter of the style of Van Dyck. Although the pejorative implications of this comment are perhaps misplaced, it is certainly true that some of Hanneman's better works, including

the National Gallery's *Henry*, *Duke of Gloucester* (1937.1.51), are so strikingly Van Dyckian that their correct attribution has on occasions gone undetected.

In 1640, shortly after his return to The Hague, Hanneman was married for the second time, to Maria, daughter of Jan Anthonisz. van Ravesteyn, the elder brother of his teacher. Hanneman entered the city's Guild of Saint Luke in the same year. During the 1640s he assumed leadership positions within the guild: in 1643 he was elected *boofdman*, and two years later he was named *deken*, the highest position in the guild. In 1656, Hanneman played an important part in setting up a rival guild for painters, engravers, and sculptors—the Confrerie—serving as *deken* and *boofdman* several times during the 1660s.

Hanneman continued to paint portraits in an aris-